

THE VICTORIAN ALLIANCE OF SAN FRANCISCO

HAIGHT ASHBURY

2014 HOUSE TOUR

OCTOBER 19, 2014, 1-5 PM

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About the Victorian Alliance



The Victorian Alliance of San Francisco was organized in 1973 to promote preservation and restoration of historic buildings. Our members and guest speakers share information on preservation, history, architecture, and decorative arts at our monthly meetings as well as in our monthly bulletin. We also share helpful information on materials, techniques, contractors, and artisans with those wishing to restore their Victorian buildings. We lobby and testify on preservation issues at city and neighborhood meetings and reinforce our efforts with donations for neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours, garden tours, and garage sales. We are a volunteer organization with no paid staff, so almost all the funds we raise are available to support preservation and restoration projects. We also hold social functions such as our annual Holiday Party, which has become a celebrated tradition. We invite your participation at whatever level your interests and time permit. We meet the last Wednesday of each month, except for November and December. Please call (415) 824-2666 for the location of our next meeting or visit our website at victorianalliance.org for more information.

Bonnie Spindler, *President*
Roger K. Reid, *Vice President*
Michele McGovern, *Treasurer*
Mary Zablotny, *Recording Secretary*
Kyle McGuire, *Corresponding Secretary*
Ron Fritz, *Membership Secretary*

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1550 Fell Street
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(415) 824-2666
victorianalliance.org



Richard Zillman, one of the founding members of the Victorian Alliance, passed away August 12, 2014. An unrelenting voice for historic home preservation in San Francisco, he and his wife Cher shared their restoration experiences and resources with the community. We will miss his voice, yet know his work will continue within the Victorian Alliance and other historic preservation organizations he supported. Our home tour is dedicated to his memory.

Richard always considered his historic buildings his "roses"...

*O' Fair Maiden from whence came the garland of roses in your lovely hair?
The garden of passion..... The garden of desire..... or the tempting garden
of frivolity?*

*answer not..... for the twinkling of your eyes have betrayed you.....
The tenderness so petal soft of each rose
sets your bosom ever so gently rising and falling at a faster pace.*

*The sensual fragrance sends your thoughts reeling of joyful erotic days in the Sun.
.....YOUR BELOVED SECRET is safe O'Seductive fair maiden.....
only the magical garden of summer knows from whence came your garland of
Rose.*

-by Cher Zillman

Welcome from The Victorian Alliance of San Francisco

Dear Tour Guests,

We have chosen the Haight-Ashbury for our 42nd Victorian Alliance Home Tour, featuring eight beautiful homes in a mostly flat and easy to walk neighborhood, with a welcome stop for refreshments. This year's tour promises to touch on everything from silver barons and immigrants, to skate punks and hippies, as they relate to our historic housing inventory.

We all love visiting homes that normally aren't accessible for viewing, but for us this tour represents much more. It is our main fundraising event of the year, which helps us further our mission of education about historic homes. It is an educational event, as the general public can see that these homes transition nicely into today's lifestyle. We also like to give kudos to the homeowners who are restoring and maintaining our historic heritage.

The Upper Haight area is rich in history and culture, but the Summer of Love has almost overshadowed the other aspects of the neighborhood. So prevalent is the ongoing attention to the 1960s movement in San Francisco, that the cross streets "Haight-Ashbury" have become synonymous with hippies, tie-dye, the Grateful Dead and Free Love.

No house tour would be complete without some elements of that landmark time period. That being said, don't miss 1915 Oak Street, which was the headquarters of the "Church of the Good Earth" cult, now credited by many with saving the Victorians of the Haight from the Redevelopment Agency in the 1960s. The cult mural, entitled Season of the Witch, remains in the dining room. On the other end of the spectrum is St. Agnes Catholic Church at 1025 Masonic Avenue. As you walk down Page Street, don't miss the Carnegie Library at 1833 Page with the modern mural on its side. It is one of seven neighborhood libraries provided by Andrew Carnegie at the turn of the century. The stately home at 1283 Page also has a mural of note by Jane Ford of the Tarahumara Project.

When the early Mexicans and Spanish Missionaries visited this area, they found little to recommend it. The land was comprised of sand dunes, fleas, very little verdant vegetation. As San Francisco surged in population, farms were pushed into this area. During the Gold Rush building boom, little space was left for parks and recreation areas in the older parts of the city. When the San Francisco annexed the "outside lands," west of Divisadero, the Western Addition offered a perfect opportunity to create a park like New York's very popular Central Park.

In 1870, then Governor Henry Haight (yes, that Haight) created a Board of Park Commissioners. Their first task was to commission a topographical plan for the grounds that would become the park. William Hammond Hall was very familiar with the area, and won the bid at only 24 years of age. And if you love park history, you are familiar with horticulturist John McLaren (McLaren Lodge), who made the park land's transformation his life's work. The city also called on Frederick Law Olmsted, the landscape architect for Central Park, to advise on the Golden Gate Park plan. The Haight-Ashbury area dead-ends into the park at Page and Haight Streets.

The park became very popular and many cable car lines, completed in 1883, served the area, making it convenient for housing stock. The Chutes, also located on Haight between Cole and Clayton drew many visitors as did, the The Haight Street Grounds, San Francisco's earliest baseball stadium. The Grounds is known for hosting the first four "Big Game," played between Cal and Stanford football teams. Later, Kezar Stadium hosted football games and rock concerts in the same area. Buena Vista Park, Golden Gate Park, and its Panhandle, surround the Haight with greenery and cool breezes.

The Haight-Ashbury area was one of the few districts left virtually untouched by the earthquake and fire of 1906. But the area became run down in the 1950s, which is why hippies and artists found the big ramshackle mansions inexpensive and appealing. Today, we think you will find the neighborhood to be diverse and welcoming, and those breezes are still here for us to enjoy.

We hope you have a wonderful time, exploring this year's tour homes.

Sincerely,



Bonnie Spindler
Victorian Alliance President

Historical Profile of the Haight-Ashbury Neighborhood

THE 2014 VICTORIAN Alliance House Tour takes place in San Francisco's Haight-Ashbury District.

Today's Haight-Ashbury offers some of the City's most colorful "painted ladies," restored to their original Victorian elegance and updated for today's lifestyles. This year's tour will showcase the interiors of eight lovingly restored homes, including a stately residence with an intact carriage house. The history of the Haight is so rich, diverse, and mercurial; it almost needs to be documented decade by decade, and, in some cases, year by year.

District boundaries are generally considered to be Stanyan Street and Golden Gate Park on the west, Oak Street and the Golden Gate Park Panhandle on the north, Baker Street and Buena Vista Park to the east, Frederick Street, and the Ashbury Heights, Cole Valley neighborhoods to the south. The district encompasses approximately 30 city blocks.

Earliest accounts describe the area as dotted with trees, springs, and a few green valleys. German immigrant William Lange was the first non-native to settle in the area, where he purchased nine acres of relatively fertile soil and established a dairy farm in 1870. Over-time, small farms sprang up and eventually ranchers were enticed by the relatively good weather to fence off five to ten acre plots to raise cattle, sheep, pigs, and chickens providing food for city residents.

Prominent citizens with names now familiar on streets signs included Henry Haight, who owned the northern farm, was a banker, and went on to become the first Governor of California. The eastern farm belonged to Richard Cole, San Francisco's first established pediatrician. Charles Stanyan, A.J. Shrader, and Monroe Ashbury were members of the San Francisco Board of Supervisors.

In 1868, under the direction of San Francisco Mayor Frank McCoppin's Committee on Outside Lands, the Board of Supervisors approved a plan for Golden Gate Park. In 1870, California Governor Haight appointed the first San Francisco Park Commission composed of city supervisors Stanyan, Ashbury, Shrader, Cole, and Clayton. These men established Golden Gate Park, although it took two decades before John McLaren was able to transform the thousand-acres into a grand oasis. It was then that work began on what citizens considered "a public garden to rival New York's celebrated Central Park." This transformation was responsible for converting the adjacent, unrealized real estate into a valuable investment.

On May 15, 1893, a brochure identified as "land development advertising" publicized 104 lots up for auction by auctioneers Mertens and Lang. The location was described as "Paradise

Found" and it explained "Why is park panhandle property so valuable?" The brochure listed the following enticing reasons in answer to this question:

"Because it is the most picturesque residence section on the peninsula.

Because the improvements there are all of a genteel, pleasing and homelike character.

Because Golden Gate Park is the most highly improved and all the great attractions of the people's pleasure ground are in the immediate vicinity.

Because the perfect network of railroads brings there weekly no less than 100,000 of our population."

Certainly sounds like a dandy place to live!

As is often the case with initial development of urban areas, the advent of dependable transportation brings growth. In 1883 the Haight Street Cable Railroad was completed and connected with the Market Street line. This became the gateway to Golden Gate Park and to an amusement park known as the Chutes on Haight Street, between Cole and Clayton Streets, from 1893 to 1903. The California League Baseball stadium opened in 1887 and so the area became a popular recreational hub for San Francisco.

The influx of people brought commercial development consisting first of taverns, restaurants, hotels, and livery stables, and then real estate developers, builders, and speculators purchased and subdivided land for construction of large single-family homes aimed at the middle class. The 1900 census reveals the Haight was a middle-class neighborhood consisting of married couples with children. The March 8, 1896 edition of the San Francisco Examiner reported:

"The whole country about the heights is now thickly covered with homes of conspicuous size, and many of them of costly design. Masonic Avenue is lined with a large number of Eastlake dwellings, where barren sands were a few months ago. Waller Street has been brightened up very recently with several pretty structures. There are more of them on Cole Street and on Frederick Street. Electric lighting appliances and modern styles could be yours for the price of \$6,500 to \$8,500 each."

These sums were quite high since, for example, cottages on Potrero Hill were selling between \$1,500 and \$3,000 at that time.

The Haight was one of the few San Francisco neighborhoods that was relatively unscathed by the 1906 earthquake and fire, and actually became a refuge for people fleeing devastated neighborhoods in other parts of the city. By 1910 undeveloped parcels were scarce and in 1912 street cars along Haight Street increased from 30 to 41 cars per hour. Development was clustered around a thriving Haight Street commercial district which served as the prime business area for most of western San Francisco and 1920 brought a new neighborhood library. By 1930 several schools served residents including Dudley Stone, Grattan, and Crocker grammar schools; Polytechnical and Lowell (then at Masonic and Hayes) High Schools; the

University of San Francisco. There were also four hospitals, UC Medical Center, St. Mary's, Trinity (at Page and Masonic), and Harkness (at Oak and Baker). In 1924 a San Francisco columnist wrote, "There is a comfortable maturity about the compact little city that San Francisco knows as Haight-Ashbury. Not the maturity that is suspicious, but a nice upholstered and fuchsia garden sort of grown-up-ness, just weathered enough to be nice, and new enough to be looking ahead to the future." But the good times would not last as the Great Depression was just around the corner.

People all over the country were impacted by the economic crash of the 1929. The Haight was not spared as multiple families shared single-family residences. Many lost homes to banks, many more deferred maintenance of their beloved Victorians, so much so that 15% of structures in the district were deemed substandard by city inspectors.

World War II brought more socioeconomic changes with the influx of workers associated with naval construction in the Bay Area. Many large single-family Victorian homes were carved into apartments or boarding houses for war workers. The result was that the number of dwelling units in the Haight nearly doubled from 4,750 to 8,770 between 1939 and 1945. By the 1950s all this havoc made for a neighborhood in decline. Too many houses were left vacant after the end of the war, coupled with deferred maintenance, causing property values and rents to drop dramatically. The cultural and ethnic make-up of the area had radically changed during the fifty years since the turn of the 20th century. There was even talk of a proposed freeway cutting through the neighborhood causing a long grass-roots battle that continued from the late 1950s through 1966. However, in time a drop in rents and the grand, although faded, Victorian architecture did beckon to one social group, the beatniks of the 1950s, and later the hippies of the 1960s.

The Psychedelic Shop at 1535 Haight was one of the first establishments that catered to counter-culture needs. By the late 1960s, the Haight had its own radio station (KDIG) at 1775 Haight and its own band, the Grateful Dead, headquartered at 710 Ashbury, just a block and a half up the hill from Haight Street. The house was constructed in 1890 by the building contractors Cranston and Keenan. Legendary electric guitarist, Jimi Hendrix, lived at 1524 Haight Street until his death in 1970.

These were the years when the corner of Haight and Ashbury was the wildly popular epicenter for young people arriving from all parts of the country and the world. Hundreds would congregate and contemplate the meaning of life while seeking an elusive cultural utopia. 1966 brought a massive "Be-In" in Golden Gate Park and 1967 brought the "Summer of Love." Take it from a native San Franciscan who experienced this decade in the Haight-Ashbury, few social movements can top this one.

But the aftermath, the decline, followed soon after, and with a vengeance. The once relatively care-free spirit was replaced by an increase in drug use, crime, homelessness and overcrowding.

Soon the influx turned into an exodus. Blight was just around the corner of Haight and Ashbury where it stayed until the 1980s brought a new surge of home buyers with well-paying jobs and a renewed sense of their place in urban culture. The Haight also became the center of a new San Francisco comedy scene with The Other Café offering talents such as Robin Williams and Dana Carvey.

The 1990s and the 21st century have brought new vibrant commercial, social, and artistic rebirth. Still a touch bohemian, still resplendent with charming Victorian architecture, the Haight-Ashbury now reflects a rich and diverse history to rival any neighborhood in San Francisco. And, that's saying quite a lot.

The Haight-Ashbury neighborhood can be proud of more than just its Painted Ladies as there are ten officially designated city and national landmarks situated throughout the district. Among them are the Spencer House at 1080 Haight, the Clunie House at 301 Lyon, and the Stanyan Park Hotel at 750 Stanyan Street.

Well known architects like Frederick Rabin, William Curlett, and Martens and Coffey designed residences now considered splendid survivors of an era long gone but certainly not forgotten. When residents and visitors stroll through the Haight along Masonic, they are greeted on both sides of the street by beautifully restored residences sitting elegantly side by side, providing a glimpse of a bygone era of style and grace.

—by Catherine Accardi



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1071 Page Street

THE NOLAN RESIDENCE

THIS HOUSE WITH its rear carriage house was built between 1888 and 1889 for property investor Margaret Nolan for \$5,500. Maggie, a Catholic widow, came to the United States because of the political unrest in Ireland. By 1880 approximately one-third of San Francisco's population was of Irish decent. Maggie's sponsor was Michael O'Shea. In the late 1800s and early 1900s Maggie earned her living through photography. She hired San Francisco architect William Dennis Shea to build the residence. William and his brother Frank partnered in 1900 and were one of a precious few Catholic firms to build churches including Star of the Sea, St. Vincent De Paul, Saint Anne's of the Sunset, and others. William became the city architect in 1907.

The principle features of this house define it as Queen Anne in style. This style originated in England in the 1870s with the work of Richard Norman Shaw. In this home we see a transitional mode echoing late medieval form and picturesque massing with a variety of ornament. The central gable runs front to rear with two recessed cross gables at differing depths and widths. These gables, together with the front porch gable, provide a pleasing asymmetrical appearance. The wall surfaces are separated by belt courses and differing materials including fish scale shingles. The large arch in the central bay window is repeated on the porch and entry door. Squared spindle work is found on the porch and in the large brackets supporting the central gable. The elongated brackets above the porch columns, the window casing detail, patterned stick work on the bay, porch, and attic surfaces display Stick style features. Unique are the two squared and turned porch columns integrated with a carved vase form. This light-filled design was possible due to the extra wide lot of thirty feet.

From 1889 to 1892 Robert Francis Hay resided here. Hay was a proprietor of a ferrotype (also known as tintype) gallery at 342 Kearny Street in 1890. He may have known Maggie from his photography business.

In 1903 Aloise Gless, age 52, along with her sons Jules P. and Louis A. and daughter Leonie, resided here. Aloise and her sons operated a retail and wholesale wine and liquor business at 401 Fourth Street.

In 1906 Bertram Francis Alden, age 32, a well known San Francisco Jewish surgeon, purchased the house and is shown married to Leonie Gless and living with her extended family. Dr. Alden, who was chief surgeon of the French hospital in 1912, removed his own appendix in an unprecedented surgical feat. He

became a commissioned officer in the Medical Corp during World War I.

In 1927 Joseph and Ellen Troy purchased the home. They were highly religious Catholics and very active in parish activities, along with their seven children. Their son, John F Troy, inherited the home in 1953. He was a former steel worker who became an employee of the State Board of Equalization. John's sister, Lillian McFarland, is listed as owner in 1979.

Since the early 1980s there have been two more owners, including the current owners who purchased the home in 1991 and have carefully preserved its historical features and sensitively remodeled the kitchen and baths for modern living.

— by Stephen Haigh and Alan Norton



21 Baker Street

THE BUDDE RESIDENCE

RESEARCH INTO THE city's architectural past reveals that both the construction and ownership of 21 and 23 Baker Street were initially intertwined, illuminating the history and career of an important residential builder. They are two prominent jewels in a tiara of handsome working mans' Victorian flats and single-family, middle-class dwellings that are aligned in a compact row along the inclined blocks that descend directly from the crest of Buena Vista Park's rocky escarpments towards Haight, Page, and Masonic Streets.

Numbers 15 through 25 were all built and designed from 1890 to 1892 by the carpenter/builder Hugh Keenan (born in Ireland, 1845), prior to his better-known collaboration with Robert D. Cranston—with whom he had joined forces as a partner between 1892 and 1897. They were active in creating several striking clusters of varied and ornate turreted Queen Anne houses throughout the Western Addition, particularly in the Haight and Northern Panhandle districts—as exemplified by



the largely intact 700 block of Broderick which displays the diversity and character of their joint production.

The Baker Street row provides a view of Keenan's personal contributions to this style of building, featuring many unique treatments for entry and porch structures, colonnades, and bay windows. Although he was not academically trained, Mr. Keenan drew from the ornamental and structural vocabularies of all the evolving phases of Victorianism, creatively combining selected aspects of later Italianate, Stick-Style, and Queen Anne. His hallmark was the way in which he amalgamated and interpreted the eclectic features of these styles in his own distinctive manner. You may notice such individual variations in the façades and details of the adjacent structures, such as the squared bay with modified Palladian windows, and a side porch at Number 15. Keenan was also instrumental in establishing Duboce Park.

The Spring Valley Water Works records the connection date for 21 Baker as November 11, 1890. The house is marked by the builder's colonnaded porches above an entry portico—its milled columns decorated by carved, applied floral and tendril motifs and topped by now-gilded acanthus leaf capitals. Pilasters elegantly frame the vertically proportioned Italianate bay windows with bands of dentil blocks beneath the cornices, which are, in turn, surmounted by jigsaw-scored panels punctuated by scrolled keystones. Four stained glass-framed transoms that are inset with painted roundels depicting scenic bird motifs and floral bouquets reside above the bay windows and reiterate their arched shaping (examples may also be seen next door).

This home and its neighbor at 23 were first owned (after Keenan) by Joseph J. Budde, a brass finisher and manufacturer of patented "sanitary appliances"—the newfangled brass water closets that were floridly described in an illustrated advertisement appearing in the San Francisco directory of 1890.¹ Joseph resided at 21 (until 1899) with his wife Bertha and three children. His wife may have remarried after his death while retaining the property—the subsequent owner is listed as "Bertha Isaac" in 1906 and 1909. The home was then inhabited by a succession of boarders and renters until mid-century, while it was successively passed on to new proprietors between 1954, 1961, 1970, and the 1980s. The present owner purchased it in 2008.

The residence was initially split into two units divided by an entry hall; it has now been re-opened, and the original banister and newel post have been authentically restored. A previous owner had relocated the kitchen to the second floor, so there it remains. A major remodel was undertaken in the two front parlors of the main floor, removing a wall between them that had been inserted some time after the house was built. This allowed for the creation of a home theater with a large retractable, drop-down screen that is cleverly disguised within the soffit. This rebuilding also opened up the space between the

(Continued on Page 8)

(Continued from Page 7)

living room area and the newly created library, increasing the flow of air and light. Crown molding that had suffered minor damage during construction was creatively repaired by one of the owners, using modeling clay. New bay windows with double panes were installed, along with a leaded glass window in the library, with its subtly mauve and aqua tinted, star-patterned transom. In the second floor parlor an ordinary brick fireplace was removed, replaced by the white Carrara marble surround. This sitting room is now graced with an elegance that is in accord with the home's original intention.

A thoughtfully designed landscaping plan for the backyard completes the accommodating outdoor environment. With contemporary touches that complement and respect the historic style of the building, this is a home that is truly lived in, most comfortably.

—by Tamara W. Hill, with research by Bradley Wiedmaier

i. Advertised as “the popular Golden Gate, ocean spray, embossed front and cliff-stream, back washout closet, with tank and mahogany seat attached...guaranteed for two years ...[with a] Gold medal awarded at [the] State Fair.” These appliances had also been prominently displayed at the 1894 Mid-Winter Exposition in Golden Gate Park—but ultimately they lost out to the ceramic toilet that dominates in use to this day.



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23 Baker Street

THE BUDDE-WREDA-DIRK RESIDENCE

NUMBER 23 SHARES the same general history as its neighbor at 21 Baker, for both its construction (1890–1891) and initial ownership by contractor Hugh Keenan. The two properties were originally on one double lot that was transferred immediately after construction was completed to Joseph Budde, the manufacturer of the celebrated Golden Gate water closet. It is not clear when Budde subsequently sold this house, but by 1906 the City Block Book indicates that Hermann Wreda owned the property. The 1910 Census lists the residents as Horatio Dirk and wife Margaret, respectively working in the dry goods and drapery industries, along with various lodgers—a pattern of multiple working class tenants that continued well into the next century.

By 1954, 23 Baker (and its then sub-divided address, 23 1/2) appear to have been jointly owned by Riley Jamieson, a maintenance janitor and Warmouth Bauer, a construction worker—the latter retained ownership until 1980, after which Lloyd Monroe took possession. The current owner acquired this staunch and handsome single-family Victorian in 1996, and soon embarked on extensive renovations.

Comparing the architectural features along the Baker Street “Keenan row,” one may notice many variations in details, while the overall consistency of the Victorian vernacular is sustained across all of these façades. Hugh never covered his own building designs with excessively ornate “gingerbread” fretwork—instead he always maintained a more restrained look with an impressive, yet dignified presence. Here, the exterior front entry portico contains a spandrel arch with a balustrade that lies below, rather than above its cornice. Pediments top the framed rectangular panels that are applied over each of the slanted bay windows on both levels. Smaller stained glass transoms containing Audubon motifs in the second-floor front bedroom echo the more elaborate combination glass and painted panes over the first-floor bay. Applied concentric circular decorations within the friezes are now attractively highlighted by the sheen of silver paint accenting the overall exterior color scheme of forest green, brown, sage, and ivory.

Renovations that were done during the 1920s included re-aligning the terrazzo stoop sideways, so as to install a garage underneath. In that same decade, interior columns were also added between the first and second parlors—where an exciting recent discovery has been a set of 9 1/2

feet high sliding pocket doors that were long hidden inside the walls. They are deemed worthy of a current restoration. Similarly, the fireplace mantels in the parlors and master bedroom were great “finds” for reconstituting the period details of the home. Hardwood floors, crown moldings, dado rails, and skirting boards throughout the house are all original; but the patterned Linerustica that now decorates the wainscoting of the halls and parlor is a contemporary reproduction imported from England.

Several areas have been re-configured on each of the floors. A bathroom is now positioned at the end of the main hallway that would have gone straight to the kitchen at the rear. A modern kitchen facility has replaced three smaller rooms. Closets were shifted and new ones created to make room for a single, more conveniently enlarged upstairs bathroom. Skylights were added and reshaped to provide more illumination over the front and rear stairwells, and in the upper wash rooms—a key theme of improvement and revelation for the sustenance and tasteful refurbishing of this fine Victorian.

—by Tamara W. Hill, with research by Bradley Wiedmaier





It's a love Haight thing.

Let Bonnie show you the way home in the Haight. Afterall, she's been San Francisco's Victorian Specialist for over 20 years.



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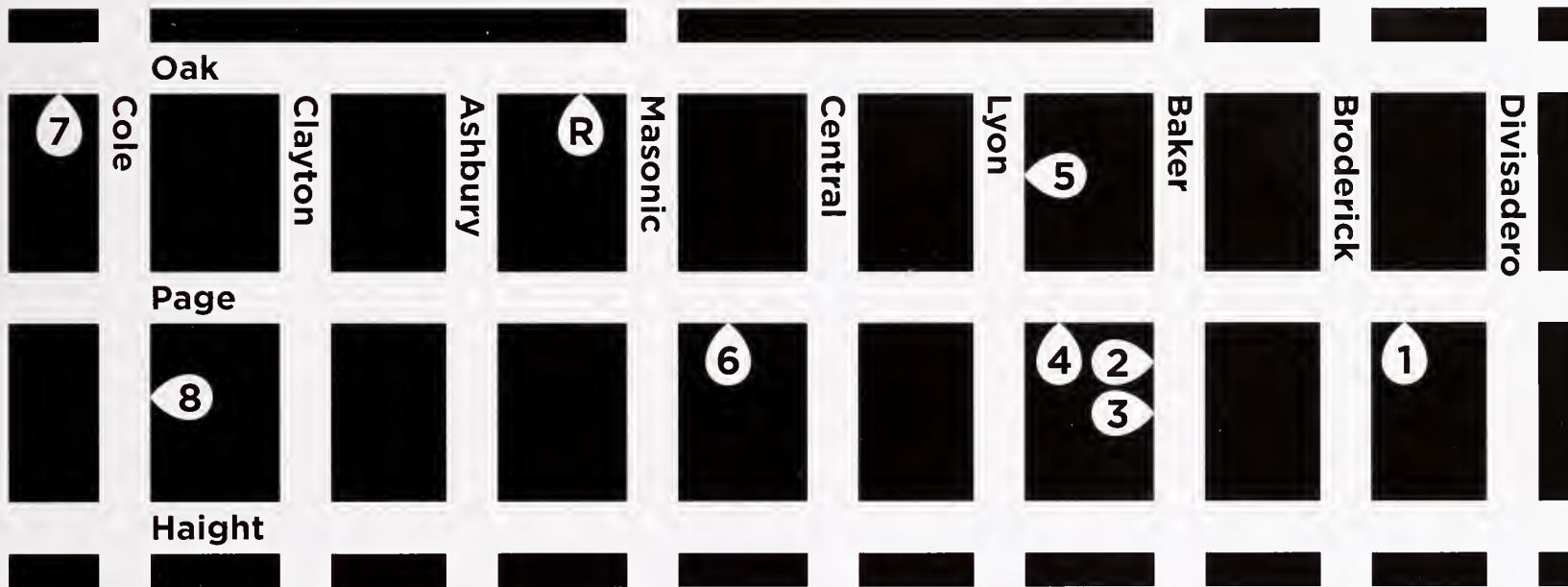
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LIC# 01175723



Z
ZEPHYR
REAL ESTATE

HAIGHT - ASHBURY TOUR MAP



This is a self-guided tour. You may visit the homes in any order you wish.

1. 1071 Page Street
2. 21 Baker Street
3. 23 Baker Street
4. 1283 Page Street
5. 110 Lyon Street
6. 1461 Page Street
7. 1915 Oak Street
8. 508 Cole Street

Light refreshments will be served from 1:00 to 4:30 pm at 1611 Oak Street.

Restrooms will be available during tour hours at:

- 1611 Oak Street
- 1071 Page Street, garden guest house
- In the park at Ashbury & Oak Street
- 1833 Page Street, library basement

No photography is allowed while inside the homes.

Please no pets, but registered service animals are welcome.

1283 Page Street

THE HARNEY RESIDENCE

WHAT DO YOU notice first about 1283 Page? Perhaps it's the wonderful mural that graces the garage door.

The sculptor who has lived here since the 1960s commissioned Jane Ford (co-founder of Benefit Cosmetics) to create this joyful "gift to the street."

Look again and maybe you'll notice that 1283 and its neighbors at either side seem almost petulantly independent of each other. Sidewalk setbacks are different for each. The left-hand neighbor sits at a higher grade level than 1283. And, then, look at the side windows and cornices—they face each other head on. "Why would this be?" you ask. The answer: 1283 wasn't built here. In 1897, this vintage 1883 two-story single-family Italianate was jacked up on blocks, put on a sled, and moved to this lot, next to the existing house at 1277 Page.

The man who owned the lot and set up water service here on July 19, 1897 was Charles S. Harney, one of a family of street and grading contractors. There were originally two wash trays, two wash basins (a third added in 1908), one bath and two water closets.

Exquisite details in the façade have been preserved throughout the house's long life—and the owner's choice of paint colors make these details "pop." Dentils wrap under the cornices above each set of windows and the roof. The mansard-like French cap adds apparent height to the false front. Pilasters delineate the building corners. Classical columns at the entry are mimicked by smaller colonnettes between slanted bays. Originally built as part of a row of houses, you can see that the ornamentation on 1283's left side would have faced on a street corner or side garden. (The whimsical figures perched on the railings are more recent additions!)

The first occupants at 1283 Page—from 1897 to 1910—were diamond merchant and jeweler Sigmund Braverman, his wife, and soon-to-be socialite daughter. The Bravermans left to move to Pacific Heights.

Property owner Charles S. Harney resided here for only a few months, having moved in with the Irish-born Margaret Tormey and her family shortly before his death at age 46 in 1910. In his will, Charles Harney granted a life-estate in 1283 Page to Margaret—that is, she didn't own it but had rights to it during her lifetime. Charles never married, and left most of his sizable estate (estimated at over \$110,000) to his siblings Joseph, Mary, and Winifred.

Margaret Tormey lived here with various of her children and occasional lodgers off-and-on from 1910. After her death in 1932, unrestricted ownership reverted to the

children of Charles Harney's now-deceased siblings. Over the next two decades, 1283 Page provided a home for the families of two of the nieces: Grace Juth and Isabell Frontin, themselves both widows. It was perhaps Grace and Isabell who installed steam heat and a fantastical elephant-ear wallpaper. From the early 1950s, the owner-occupants warehouseman Domingo and Amparo Dahunan shared 1283 Page with numerous renters.

By 1964 when the current owner moved in, the house had been partitioned into six households. The current owner's many restorations and loving improvements include returning the house to a single-family dwelling, along with saving several art-glass windows from Fillmore-neighborhood wrecking balls—now installed to embellish the light from the surrounding garden.

—by Eileen Keremitsis



110 Lyon Street

THE ROUNTREE RESIDENCE

ONE OF SEVEN Queen Annes that climb Lyon from Oak Street, 110 Lyon was sold for \$3,200 in 1891 when it was new. The *San Francisco News Letter* declared these houses "Artistic Homes of California," and lavished them with glowing praise. Tired of the previous decade's penchant for clusters of look-alike homes, these were a breath of fresh air—each was unique in appearance, well appointed, and solidly built!

The responsible architect was William H. Lillie, a talented, active and well respected professional who we would undoubtedly hear more about if typhoid fever hadn't caused his early death in 1898 at age 36. Lillie's designs here were commissioned by the Texas-born Moses E. and James Rountree, who arrived in San Francisco about 1887. Known as the Rountree Brothers, these builder-brothers constructed many dozens of houses in the city, especially near the Golden Gate Park Panhandle.

In June 1893, not even two years after the home was complete, a catastrophic early morning fire started nearby and swept through the neighborhood. (One report was that the fire started in the stable behind the Rountree brothers' mansion next door.) By the time the blaze was out, three firemen had died, and more than a dozen houses along Page Street were destroyed. 110 Lyon's roof and attic were so badly damaged that early reports assumed the entire house would be torn down. But, as it was fully insured, it was returned to its original pristine condition in short order.

Today we can still experience how 110 Lyon's angles and corners, arches and fanciful decoration breathe life into this gem. The band of decorative shingles that wrap horizontally between first and second stories seem almost staid next to the three fabulous sunbursts above the portico. The attic's window and balcony peek through an ornamented arched cut-out in the gable. The bay, front, and side windows, and art glass accents bring light and color from the street and gardens into both downstairs public rooms and upstairs bedrooms, making every room feel spacious and airy.

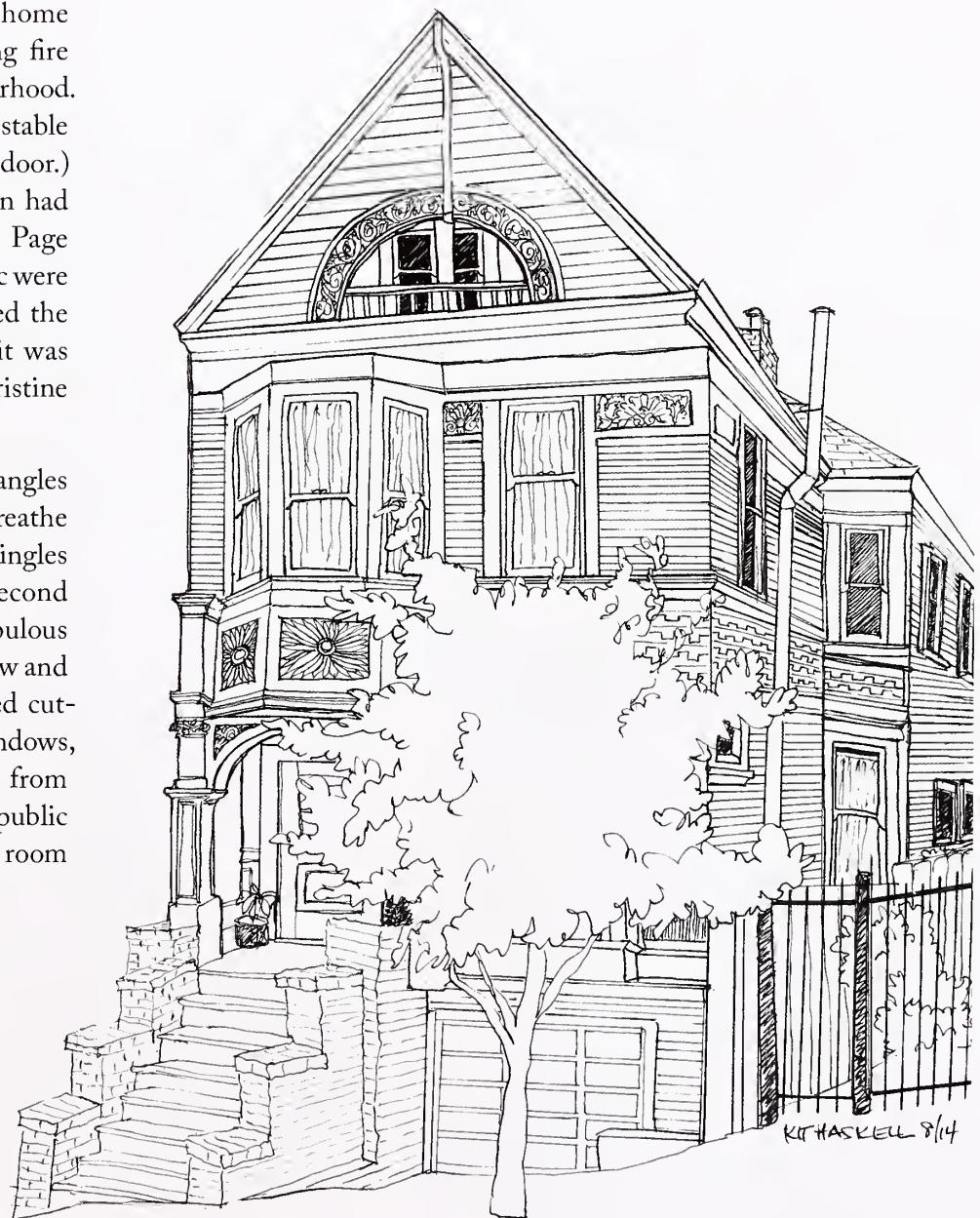
In 1891, the widow Kate Johnson purchased 110 Lyon from the Rountree Brothers, and rented it to another widow, Jane Birdsall. By 1895, yet another widow, German-born Margaretha Gingg purchased it from Mrs. Johnson. Margaretha lived here for more than four decades, until her death in 1937. At

first, her family numbered six or eight, but as most of the sons married and started their own families, only the unmarried Herman and Freda stayed on with their mother. Herman outlived his mother by just a decade, and in 1948, the house was sold, apparently as investment property, to local grocer Italian-born Victor Dacquisto and his wife Beatrice.

After the Dacquistos' purchase, this single-family home was subdivided into multiple units. One set of tenants who moved here in the mid-1950s was an African-American family from Texas: Ernest Baugh (a longshoreman), his wife Mabel, and their daughter Laversa. In 1961 the Baughs bought out the Dacquistos, and remained as tenants and owners until the current owners purchased from them in 1992.

When people own 110 Lyon, they tend to stay for a very long time: first the Gingg family, then the Baughs, and now the current owners. Architect Lillie and the Rountree Brothers certainly created a gem here.

—by Eileen Keremitsis



1461 Page Street

THE RAPP RESIDENCE

THOUGH SHORN OF original decorative elements, 1461 Page Street still retains its inner charm. The residence also has a rare two-story building in the rear yard that was built as a garage/residence by the original owner for his driver.

In May of 1902 The Baird Estate sold this lot to John George Rapp and in July of that year he hired the firm of Salfeld & Kohlberg to construct a two-story residence, which was finished later that year for the sum of \$7,000 dollars. The original exterior appearance would have been similar to 1457-1459 Page Street, a two-floor, two-flat building next door which was also designed by Salfeld and Kohlberg and built for Mr. Rapp in 1903. The asbestos siding on 1461 Page Street was added to the facade by the Ace Roofing & Siding Company in October 1950 for \$980 dollars!

John George Rapp was born in Nevada, November 14, 1872, the son of John Rapp, a brewer born in Germany, and Amanda Rapp from Missouri. He resided with his family at 903 Fillmore Street, learning the craft of beer bottling by working with his father at the United States Beer Bottle Company located at the northeast corner of McAllister and Franklin Streets. In August of 1902, he married Theresa Meyer and soon after moved into their new residence at 1461 Page Street. By 1904 John George Rapp had become Vice President and General Manager of the Ranier Beer Agency located at 8th and Townsend Streets. The 1910 United States Census has the following information:

John G. Rapp, 37 years of age

Theresa Rapp, 33 years of age

Claribel Rapp, 3 years of age, daughter

Gladys Rapp, 1 year of age, daughter

Joseph W. Worth, 38 years of age, coachman stable

Nora Worth, 29 years of age, wife

The Rapp family lived here until January 1916 when they moved to a residence constructed by the builder Fernando Nelson at 30 Presidio Terrace. When the 1920 United States Census was taken, they had added another daughter, Joan, and a son, John. John George Rapp died November 18, 1943 at the age of 71 and his wife continued to live at 30 Presidio Terrace until her death July 16, 1965.

In March of 1916, Rapp sold the residence to William B. Meckfessel, a grain merchant of German origin. The 1920 United States Census has the following information:

William B. Meckfessel, 46 years of age

Emma Meckfessel, 41 years of age, wife

William Meckfessel, 15 years of age, son

Emma Prosek, 62 years of age, mother in-law

Joseph Prosek, 39 years of age, brother in-law

Elisha Jelinek, 26 years of age, servant

The architects David Salfeld and Herman Kohlberg comprised a well known architectural firm, having designed hundreds of buildings in San Francisco from 1887 till 1913. Their best known work is the Columbus Tower at the triangular corner of Kearny Street and Columbus Avenue, an eight floor steel frame building begun in late 1905 and under construction at the time of the 1906 earthquake and fire. Many photographs of the North Beach area in ruins have this prominent structure as its subject. The building was constructed for the boss Abraham Ruef and finished in 1906.

—by Gary Goss



1915 Oak Street

THE HAWKINS RESIDENCE

THIS TWO-AND-A-HALF FLOOR residence is a good example of the Queen Anne Style with its triangular top, curved arched porch, spindle work over the second floor windows, and assorted decorative motifs covering the façade. Built in 1894 as a speculative residence, 1915 Oak Street is a cousin to 1979 Oak Street—both were built the same year by Philip John Haver, a contractor/builder. While Mr. Haver was active from 1889 till the early part of the 20th century, his output of buildings is not large. He first appears in the San Francisco City Directory in 1887 and resided at 3681 24th Street by 1890. He was born in New York in 1854 of German parents and is listed as a carpenter in the 1900 United States

Census. He was married with one daughter and had the flats at 3681–3683 24th Street built for himself and his family. In June of 1889 he designed and built three two-floor residences on the north side of 25th Street west of Shotwell Street (3250–3274 25th Street), and in 1891/1892 he designed and built four two-floor residences on the east side of Castro Street south of Hill Street (855–885 Castro Street). Compared to his previous buildings, these two residences on Oak Street are quite elaborate and more detailed. It is possible that he employed an architect for these two homes. In 1920 he is residing in another building he built at 1868 Page Street. He died in May of 1945.

The water records show that service to the house was turned on May 4, 1894 and in September of 1894 Mr. Haver sold the residence, which was then numbered 1907 Oak Street to Georgiana Hawkins and her family. The 1900 United States Census has the following:

Georgiana Hawkins, 40 widow, born in Louisiana

Arthur Hawkins, 24, son

Beatrice Hawkins, 22, daughter

Clarence Hawkins, 21, son

Georgia Hawkins, 20, daughter

Georgiana Hawkins is listed in the San Francisco City Directory as an adjuster at the United States Mint. After her death in the late 1920s, her children continued to live in the residence with the eldest Georgia Hawkins occupying the house until her death in 1964.

After the last of the Hawkins family had died, the residence became a rental property and was taken over by The Church of the Good Earth Commune. Founded in 1968 by ex-convict hippies, the church claimed pot as their sacrament and preached love and peace. All was not peace and love as the house became the target of many police raids, culminating one evening in January 1971 when plainclothes SFPD narcotics officers burst into 1915 Oak Street and arrested 23 people for possession of marijuana, hashish, and LSD. Women and babies were hauled out unto the street and the men were roughed up and pummeled with billy clubs. A complete history of this period is contained in the best-seller “Season of the Witch” by David Talbot, chapter 17, pages 156–168. Later, in the 1970s, the commune was infiltrated by the White Panthers.

There have been some interior changes over the years. A stairwell skylight was added on the third floor in the 1920s and the garage was added in 1930.

—by Gary Goss



508 Cole Street

THE LACEY RESIDENCE

THE RESIDENCE THAT is 508 Cole Street is a perfect example of a quintessentially charming Victorian. Although not designed by a prominent architect, this residence has a unique story all its own.

The *San Francisco Call* real estate transaction section reports the sale of the lot from one Mary J. Farran to carpenter and builder Robert D. Cranston on March 18, 1898. Spring Valley Water tap records indicate Cranston signed for water service at several addresses in the area as early as 1889. Although the water record date for number 508 appears to be elusive, it is likely the water connection was made in the late 1890s.

Robert Dickie Cranston was the son of Scottish immigrant, Alexander Cranston. As a young man, Robert worked as a carpenter in Nevada before moving to San Francisco where he was employed by D.A. MacDonald and Company. Robert's

son William was the father of U.S. Senator Alan Cranston.

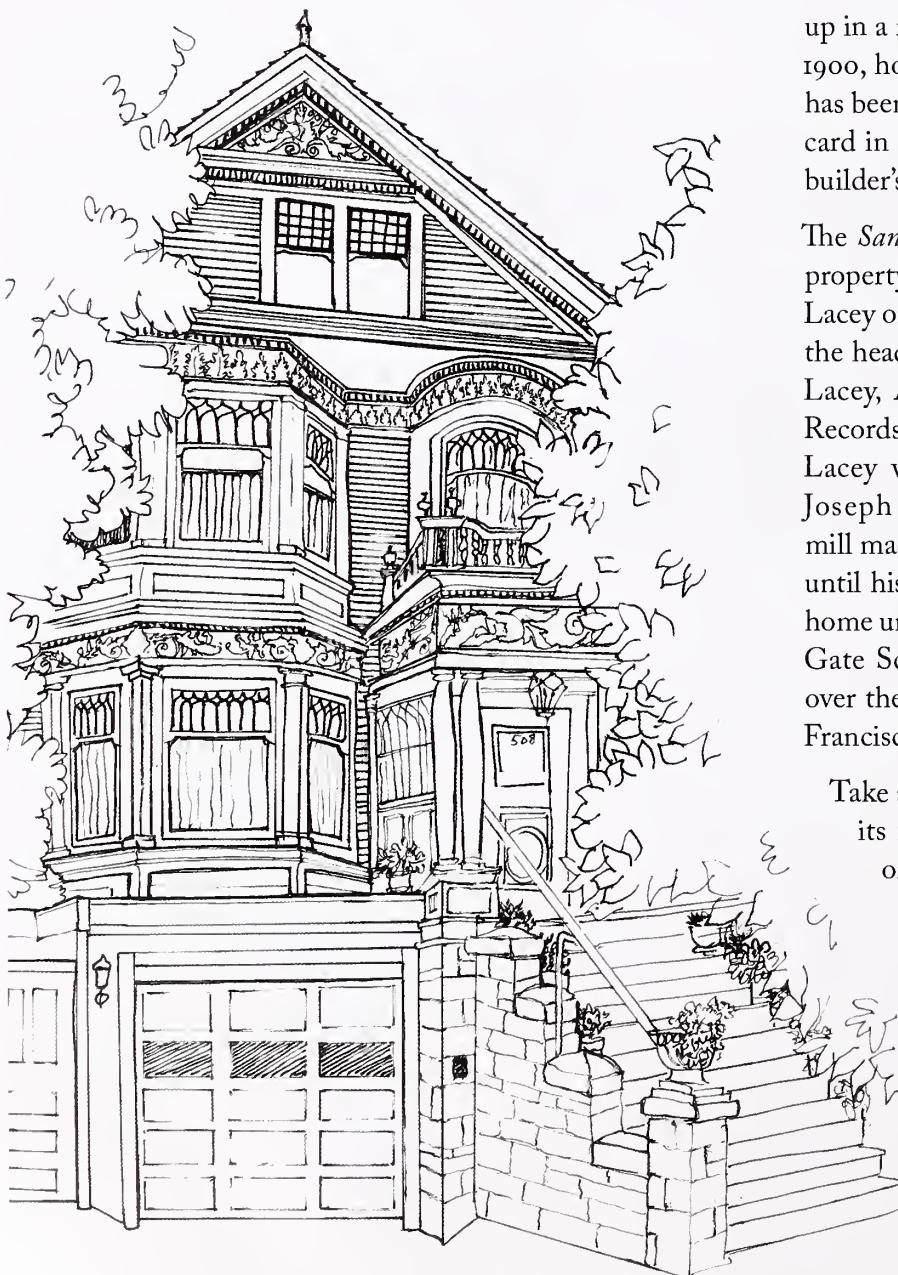
The 1889 San Francisco Directory lists Robert as "architect and builder" in partnership with Hugh Keenan, both prominent builders in the Haight-Ashbury. Cranston sometimes lived in a house while finishing it, selling it, and moving on to another project. Their houses were designed and built in the traditional way handed down from master carpenter to apprentice. Ideas for decoration probably came from other houses, pattern books and architectural periodicals. 508 Cole is fashioned primarily in the Queen Anne style. One could further categorize the house as a Free Classic Queen Anne subtype recognizable by classical columns, often grouped in pairs, and decorative motifs such as garlands and swags derived from Greek and Roman traditions. The above elements can be seen in this residence.

During the late 1800s, hundreds of developers, builders, contractors, and carpenters constructed houses on speculation. Cranston and Keenan were such entrepreneurs quite well known for rows of Queen Anne residences sometimes mistakenly called "row houses." Traditional row houses share a common wall—which is not the case with their houses lined up in a row making for a streetscape of similar house sizes. In 1900, houses like these would have sold for around \$7,000. It has been reported that owners have found Cranston's business card in newel posts during remodeling projects. This was the builder's way of signing his work.

The *San Francisco Call* reports a real estate transaction of the property at 508 Cole from Robert D. Cranston to Albert E. Lacey on April 27, 1899. Lacey was listed in the 1900 census as the head of household with two additional occupants, Joseph Lacey, Albert's brother and Albert's cousin, Ada Josselyn. Records do not indicate any residents prior to 1900. Albert Lacey was the secretary/treasurer, and later president, of Joseph Wagner Manufacturing Company, producer of flour mill machinery and mill supplies. The house was his residence until his death in 1932, after which cousin Ada resided in the home until her death in 1940. Ada was a teacher at the Golden Gate School. Various residents and owners came and went over the years and for several years in the mid 1970s, the San Francisco City Directory lists the house as "vacant."

Take a careful look at 508 Cole and you can see that, despite its 114 years, the residence retains its delicate Victorian ornamentation and unmistakable Victorian charm. Let your gaze begin at the peaked roof with finial and then down to the entry which appears to be topped with two winged felines. What could this mean? Is it simply whimsical or is there a deeper, hidden meaning? Perhaps they are guarding the door of this elegant confection of days past.

—by Catherine Accardi



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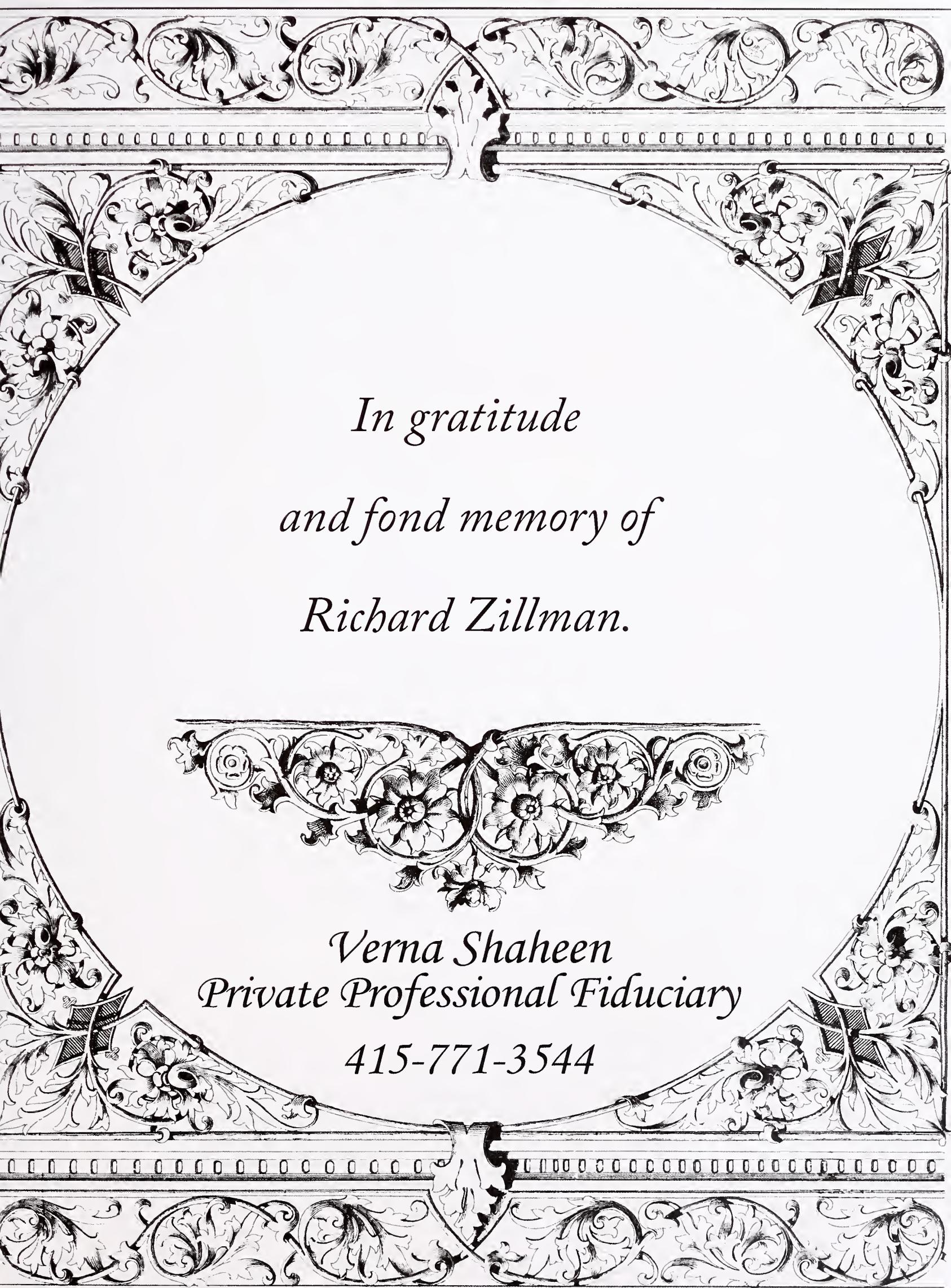
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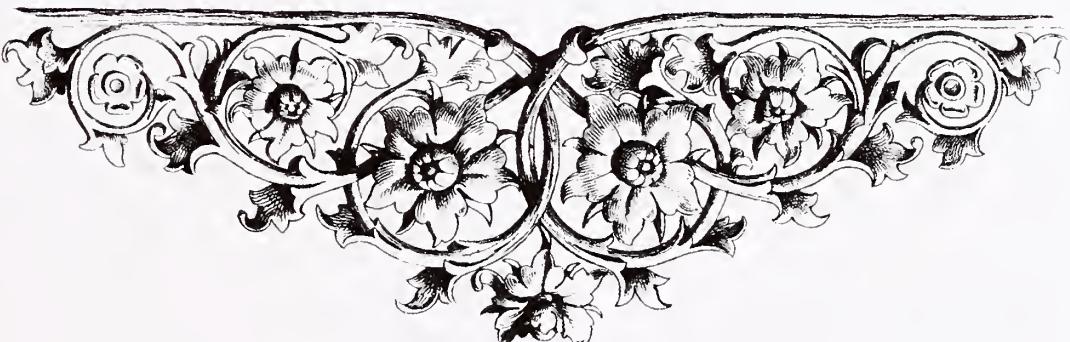
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Thanks to all others who may have volunteered after the publication of this program. We are most grateful for your service.

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A special thank you to our many docents who, year after year, have contributed their time to help make the tour a success.

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